

17 FEBRUARY 1965 2s.6d.

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& BYSTANDER



**family
footsteps**

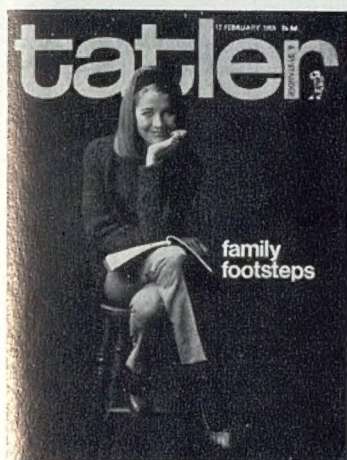
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tatler

and bystander volume 255 number 3312

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JOHN OLIVER

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The girl on the high stool has a script on her knees, and that's not surprising because this particular girl has to spend a lot of her time studying them. She is Julia Lockwood, 23-year-old actress daughter of a famous actress mother, Margaret Lockwood. They had just completed a successful run in a West End play and will be rehearsing soon for a new BBC television series. Julia is one of a number of young actors and actresses who have followed in family theatrical footsteps. Alan Vines photographs some of them, page 310 onwards. Bob Brooks took the cover picture. Lipstick is Dior 30

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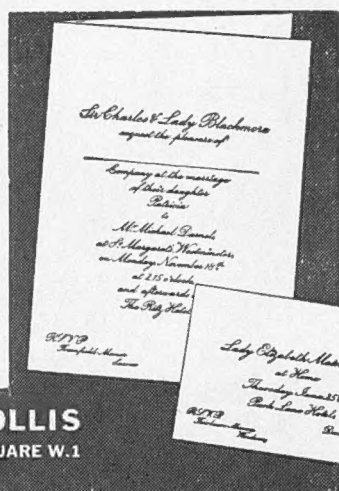
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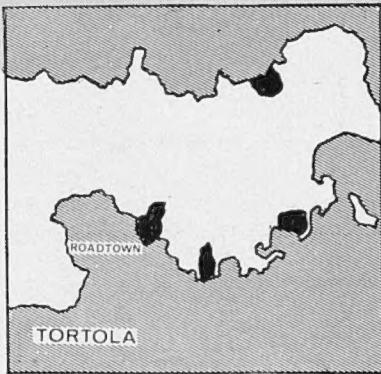
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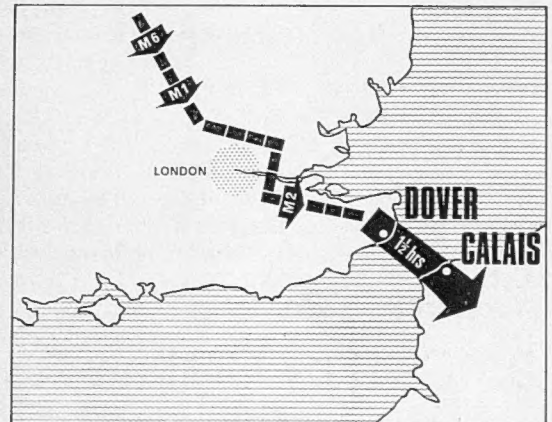


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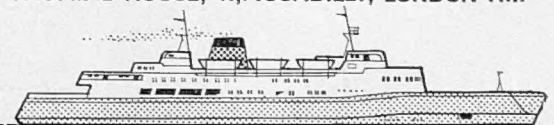
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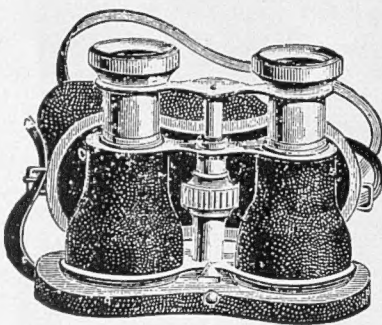
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GOING



PLACES

SOCIAL & SPORTING

Fashion Show, Europa Hotel, Grosvenor Sq., 6 p.m., 24 February. (Tickets, £1 10s. from the National Deaf Children's Society, HUN 3251.)

George Washington Birthday Ball, the Dorchester, 24 February. (Details, swi 2019.)

South African Club dinner, Savoy, 24 February. (Details, MAN 5441.)

Opera Ball, Grosvenor House, 4 March.

Highland Ball, Claridge's, 5 March.

Cardinal's Ball, Cambridge, 5 March.

Pitt Club Ball, Cambridge, 6 March.

Hunt Ball: Vine, Corn Exchange, Newbury, 26 February.

Point-to-Points: United Services, Larkhill; **Buccleuch & Jed Forest**, Friars Haugh; **Cambridgeshire Harriers**, Cottenham, 20 February; **Garth & S. Berks**, Tweseldown; **New Forest Hunts**, Larkhill; New-

market & Thurlow, Moulton; **N. Ledbury**, Suckley; **S. Durham**, Sedgfield, 27 February; **South Notts**, 5 March.

RACE MEETINGS

Steeplechasing: Fontwell Park, today; Wincanton, 18; Newbury, 19, 20; Catterick Bridge, 20; Plumpton, 22; Birmingham, 22, 23; Windsor, 24, 25 February.

MUSICAL

Royal Ballet, Covent Garden. *Romeo & Juliet*, tonight, 20, 22 February, 7.30 p.m.; 20 February, 2.15 p.m. (cov 1066.)

Covent Garden Opera. *Arabella* (last perf.), 18 February, 7 p.m.; *Turandot*, 19, 24 February, 7.30 p.m.; *Don Giovanni*, 23, 26 February, 7 p.m.

Royal Festival Hall. New Philharmonia, cond. Kubelik, 8 p.m., tonight; Film, *An Evening With the Royal Ballet*, 8 p.m., 18 February; Vienna Boys' Choir, cond. Froschauer, 8 p.m., 19 February; Burns Night Concert, 7.30 p.m., 20 February; Fou Ts'ong (piano), 3 p.m., 21 February; L.P.O., cond. Silvestri, 7.30 p.m., 21, 23 February; Quartetto Italiano, 8 p.m., 22 February; London Mozart Players, cond. Blech, 8 p.m., 24 February. (wat 3191.)

Sadler's Wells Opera. *A Masked Ball*, tonight, 20, 25 February; *La Belle Hélène*, 18, 27 February (last perfs.); *Faust*, 19, 22 February (last perfs.); *The Mines Of Sulphur*, 24, 26 February. 7.30 p.m. (TER 1672/3.)

St.-Mary-Le-Bow, Cheapside. Serenade Concert by Philomusica of London, 5.55 p.m., 24 February. (Tickets, 7s. 6d., from 5.30 p.m.)

Wigmore Hall. London Recital Group, cond. Sinton, 7.30 p.m., tonight; William & Anthony Pleeth ('cellos) and Margaret Good (piano), recital in aid of Help the Aged, 7.30 p.m., 18 February; London



Sandy Wilson records tunes from his new musical *Divorce Me, Darling!* a pastiche of the '30's currently at the Globe Theatre. Mr. Wilson's piano EP and an original cast LP from the show will be released by Decca later in the month

Pianoforte Series, John & Richard Contiguglia, 3 p.m., 21 February. (WEL 8418.)

Lunchtime concert, Wigmore Hall. Anthony Mott (piano), 1.5 p.m., 18 February. (Adm.: 2s. 6d., students, 1s.)

ART

Tate Gallery. The Peggy Guggenheim Collection, to 7 March.

Royal Academy Winter Exhibition, Burlington House. Paintings from the Paul Mellon Collection, to 28 February.

Old Master Drawings, Alfred Brod Gallery to 13 March.

Fifty years of sculpture, 1914-1964, Grosvenor Gallery, to 11 March.

City of London Art Exhibition, Guildhall Art Gallery, to 6 March.

Brazilian Art today, Royal College of Art, to 13 March.

Sculpture Exhibition by the Contemporary Art Society, Tate Gallery, to 21 March.

EXHIBITION

The Pack Age, Design Centre Haymarket, to 6 March.

AUCTION SALES

Sotheby's. English drawings Part IV of the late Sir Bruce Ingram's collection, 3 p.m. today; icons & watches, 22 February; Old Master paintings, 24 February. 11 a.m. (HYD 7242.)

Christie's. 19th-century drawings & paintings, 19 February; English & Continental glass, 22 February; Old Master pictures, 26 February. (TRA 9060.)

FIRST NIGHT

New Arts. *Miss Julie*, and *Crawling Arnold*, tonight.

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GOING PLACES

Planning a first journey to a country like India tends to engender blind panic. The size and scope is too vast and, wherever you decide to go, there will be people to tell you you should have gone somewhere else. That said, three weeks is enough to get a superficial acquaintance with the main centres and to decide whether you want to go back and where.

I have three basic pieces of advice. First, whatever happens, avoid a surfeit of sightseeing. This may sound elementary, but I met too many Western visitors sagging in hotel foyers trying to catch breath between one temple, fort, palace, museum, mausoleum and the next. Second, take two or three days off half-way for complete quietude. My particular haven was Udaipur where a former Maharana's palace has been converted into a delightful hotel—the Island Palace—a magic place spun in marble out of the waters of Lake Pichola. Exquisitely furnished luxury suites cost £15-£27 a day full board for two, but it is even possible to pay little more than £3 a day per person. Several other former royal palaces, now hotels, or one of the hill stations would provide good alternatives.

Third, make a point of meeting as many Indians as possible. The India of impressive monuments, of magnificent scenery and idyllic winter climate is one thing, but the great throbbing pulse of the sub-continent beats through its 450 million people, with their 800 languages and dialects and seven main religions. They are a handsome, charming, enviably tolerant people and their knowledge of the West is infinitely wiser than any knowledge the West has of India. Through an India Government Tourist Office scheme, visitors can meet Indian families of similar professional interests, though this needs arranging some time in advance.

India's best season is from October to March, except in mountain regions such as Kashmir which should be left till spring. Ideally you should visit north India towards the beginning or end of this period and be away from south India by the end of February.

As such vast distances are involved, I recommend air travel. The domestic services of Indian Airlines are good, though they frequently operate at outlandishly early hours. But this proves a godsend since it avoids travel during the heat of the day. If you have time, there are a few crack air-conditioned trains, but remember that a journey of 24 hours is common, and between Madras and Delhi it takes 2½ days. Chauffeur-driven (but not self-drive) cars can be hired, and from Delhi there are two- or three-day excursions by very modern air-conditioned coaches. Travel by road is invariably a hair-raising business since the Indians share with their goats, bullocks, cycle-rickshaws, horse-drawn tongas, dogs and sacred cattle a complete lack of any traffic sense. Fortunately the drivers are good, and the perpetual activity along the roadside is never dull.

Personally, I would avoid a group packaged tour. The India Government Tourist



Office (21 New Bond Street, London, W.1) will issue you with a tourist card that offers several advantages, including concessions on the railways and temporary membership of clubs in main cities. After consulting them, I would find a good travel agent who could tailor an itinerary to suit my own tastes and energies. I should also plan my visit to coincide with one of the many festivals whose colour and frenzy of noise make any European event seem like a Victorian musical evening.

Most centres have a helpful local or regional tourist office that works closely with local guides—a band of enthusiastic, usually young, men and women through whom I learned far more about the Indian way of life than any amount of tourist literature could tell me. Go without a guide and you will

ABROAD

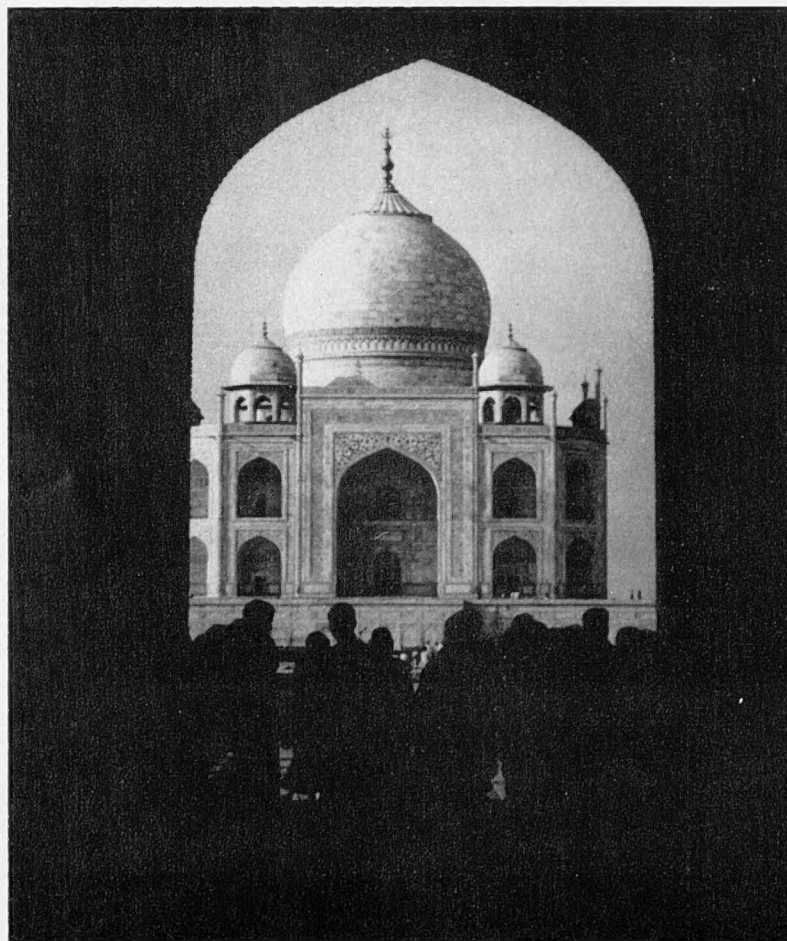
be plagued by the self-appointed type.

Accommodation in main centres is good. The older bungalow or villa type of hotel (full board £2-£2 10s. a day) is being slowly superseded by modern Western-style blocks in some places (£3 10s.—£4 a day), which I find a pity since they sometimes have a curiously insulating effect against the India beyond their walls. Equally I think it is a pity that more guidance is not available on so-called Indian-style hotels. These *can* be awful, but when they are good (such as the Ashoka in Madras) they are very fine indeed. In some centres there are government-run circuit houses, guest houses, dak bungalows and rest houses intended for touring officials but available to foreign visitors. They vary considerably in standards, the circuit and guest houses being the best and the rest houses the most primitive.

Most hotels serve European or Indian food, but for good local dishes you should get an Indian to take you to his favourite restaurant. Several states are dry or semi-dry but as a tourist you can obtain a liquor permit to use special bars reserved for permit holders in main hotels.

India is a country about which it is impossible to remain indifferent. The Western visitor's worst enemy, however unwittingly, is often his own misguided attempt to draw comparisons where no possibilities for comparison exist. You will at times meet dreadful poverty, be stared at incessantly, and frequently plagued by beggars. It is wise to accept these facts; they are unalterable. Better to contribute to the State fund for the needy than give indiscriminately to possibly undeserving cases. As far as I am concerned this is one of the most fascinating, overwhelming, warm-hearted countries in the world, in which the visitor's only real enemy is lack of time.

Air fares: London-Delhi/Bombay, £260 6s. tourist class return; £408 10s. first class return.



Agra: Darkness of a tunnelled archway emphasizes the dome of the Taj Mahal, the world's best-known mausoleum

SYLVIE NICKELS

Doone Beal is on holiday. She will resume her regular column on 3 March.

TRAVEL LINES

by John Grant



Oliver Tours receive from their clients many letters of appreciation for their holiday arrangements. Among the many holidays offered by them, I would especially recommend for the winter months their holidays in Egypt, Tunisia (Djerba), Algeria, Morocco and Madeira, Winter Sports in Poland and Cruises to the West Indies, to Egypt, Canary Islands.

Their 1965 programme is already printed and offers, besides normal holidays in Italy, Spain and the above mentioned countries, their excellent Pineapple Voyages to the Azores, Scheherezade Voyages to Morocco, Orange Blossom Voyages to Spain and the Canary Islands, Blue Danube Voyages by steamer from Vienna to Yalta and a galaxy of Cruises in the Mediterranean and Greece.

As a new feature, they are offering 14 days car hire holidays including flights to Gibraltar, Morocco, Spain, France, Italy and Switzerland and self-drive car.

Please ask for their brochures. **THE OLIVER TOURS, 14 BUTE STREET, LONDON, S.W.7.**

Strictly for the fun seeking and young are Murison Small's villa party holidays set in Greece (via BAC-111 jet), Ibiza, Corsica, Sardinia, Elba and just for a change the Dolomites. They allow a combination of resorts to be visited in a single vacation. The idea is simple; a group go out to one of their villas where there are two English girls to cook and look after them, on hand is free snorkelling, sailing and transport (minibus), which is there to be used for local excursions and suchlike.

The only way really to discover all the offerings of Murison Small is to study their unique colour brochure for 1965 holidays.

Phone or write to Murison Small,
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H & J

days with itineraries designed to meet their clients' individual requirements.

Much of their new booklet is devoted to Italy, a country they know particularly well, but in addition there are suggestions for most of the more attractive places in Europe and North Africa.

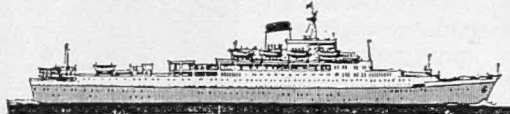
If these suggestions are not exactly what you require they will be glad to send you itineraries and quotations incorporating your own ideas for your consideration.

Their prices are very moderate for this type of service, as you will see if you send for their booklet to Hayes & Jarvis (Travel) Ltd., 6 Harriet Street, Knightsbridge S.W.1. (Tel: Belgravia 4060.)

One of Britain's better travel agencies, Hayes & Jarvis specialise in independent inclusive holidays.

South Africa is now heading towards its golden autumn and winter (Durban's main holiday 'season' is in June). Between mid-March and mid-June Union-Castle reduce their First Class return fares by a THIRD (allowing a stay in South Africa up to six weeks). Return fares to Cape Town from £209. You could treat the voyage as a cruise to Durban and back in the same ship, calling at Madeira or Las Palmas, Cape Town, Port Elizabeth, East London. Twelve days in all for shore visits, and you can use the ship as a hotel in port. To Durban and back between mid-March and mid-June can cost, First Class, from as little as £246. There are also First Class return reductions in November. Your travel agent knows all about them. Or write for details to Union-Castle, Chief Passenger Office, 19 Old Bond Street, London, W.1. HYDe Park 8400.

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Apart from the superb facilities available to the sportsman, there are also many items of interest to the visitor. Cities are modern and comfortable and cater for the sophisticated tourist.

Whatever your pleasure, your travel agent or U.T.A. the French Airline will be pleased to give you details.

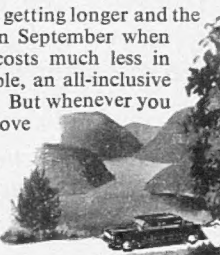
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Go in May when the days are getting longer and the blossom is at its loveliest, or in September when the colouring is exquisite (it costs much less in these months, too). For example, an all-inclusive holiday can cost as little as £33. But whenever you go, a holiday in Norway can prove to be a unique delight.

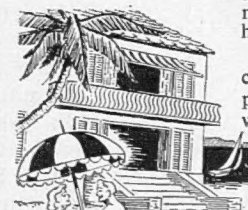
I suggest that you see your Travel Agent for details or write to Norwegian National Tourist Office, 20 Pall Mall, London, S.W.1. TRA 6255.



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It really is amazing how inexpensive a Rentavilla villa can be. Early or late season it can cost as little as £30 for four people for a fortnight. Or 15 day Air/Rentavilla holidays from £33 per person.

For a beautifully illustrated colour brochure to help you plan your holiday I suggest you write to Dept. T1, Rentavilla Ltd., 12 New Burlington Street, London, W.1, or phone REGent 8571 (24 hour service).



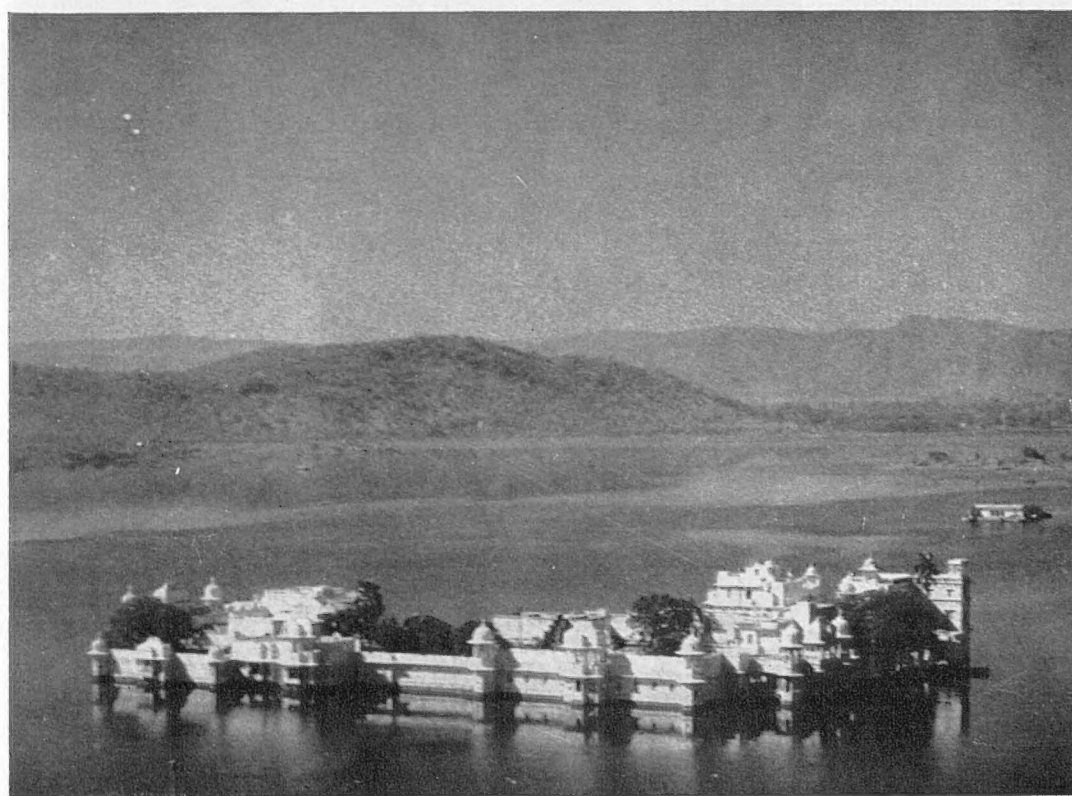
Why not fly to New York "by way of India" in under 8 hours. For in India you are, the instant you board your New York-bound Air-India jet at London Airport. The cabin decor of your Boeing 707 is unmistakably Indian. So, of course, are the hostesses in their colourful saris. You can even have Indian dishes. And you enjoy the company of fellow passengers from the four corners of the Earth. By the way, Air-India are justly proud of their record of reliability and punctuality. It's one of the finest! They're one of the very few airlines with over 30 years of flying experience, and they were first with an all-jet fleet. Air-India will fly you also to the Far East or Australia, to 26 cities in five continents. So travel on the Maharajah Services to New York.

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SYLVIE NICKELS



Udaipur: The Island Palace, formerly a royal residence, now a delightful hotel

John Baker White / A taverna in the town

GOING PLACES TO EAT

'My dear, I have at last talked George into taking a holiday.'

'Splendid, are you off on a cruise?'

'Not this time. We're going to Torquay, to a favourite haunt of ours...'

'Ah, I know... you'll be staying at The Imperial?'

'We shall. I don't know of another hotel that gives such wonderful service or makes you feel so comfortable.'

'I agree... I love the romantic setting and the interesting people one meets.'



C.S. . . . Closed Sundays.
W.B. . . . Wise to book a table.
Chanticleer Taverna, Roebuck House, Palace Street, Westminster. Evenings only, licensed to midnight. (vic 5695.) C.S. This restaurant is a useful answer to the question, "Where can we go tonight that's different?" At lunch time the Chanticleer is a restaurant popular with businessmen: at night it becomes an amusing Greek taverna with the music, food and wines of Greece and waitresses in national costume. There is dancing, to Greek and non-Greek tunes, also to midnight, and a cabaret turn. Currently, and for some weeks to come, it is Sotos Panagopoulos, one of Athens' three leading cabaret singers and much in demand for royal charity functions. He has a fine voice, and a repertoire ranging from Greek folk songs to old favourites in Spanish and English. A taverna does not trade in "haute cuisine" but the prices are still reasonable. The first courses range from 4s. for soup to 8s. 6d. for Karivides, fried Mediterranean prawns. Main courses, which include Ntonekebab from the vertical spit, run from 10s. 6d. to 18s. There are Greek wines from £1 per bottle and a cover charge of 5s. The Taverna is presided over by the cheerful Mr. Niki.

Trattoria Terrazza, 19 Romilly Street, Soho. (GER 8991.) The newly-painted front with its sunblinds stood out like a ray of sunshine against the sombre background of a January day. Inside was colour and a cheerful atmosphere, supplemented by a friendly welcome. The bean soup was good, also the rolled breast of chicken stuffed with molten butter, a dish Italian chefsshare with Russian. Praise also for the sliced oranges in syrup and the coffee, though I do wish our pottery manufacturers would scrap the mould of what I call the eye-bath pattern of cup. The room was full at lunch-time and the company amusing. I must make two criticisms: the cooking fumes from the kitchen were sufficiently strong to make my suit smell, and at my table the noise from the kitchen was sufficient to make conversation difficult. Both food and wines were moderately priced. There

is a minimum charge of 12s. 6d. Open on Sundays. W.B.

Wine notes: That 15 per cent

With the exhaustion of stocks, the 15 per cent import surcharge on wine is starting to operate and is making it difficult for buyers working on existing lists to calculate how much more per bottle they will have to pay. With the aid of a highly-experienced wine merchant I have worked out a scale that is broadly accurate. For wine costing up to 10s. per bottle add 3d.; between 10s. and 15s. add 6d.; from 15s. to £1, ninepence, and from £1 to 30s. per bottle, one shilling. The biggest increase will be on brandies and imported liqueurs, where the surcharge may be as much as 5s. per bottle in the top price bracket. The date of operation of the increase must vary from one merchant to another and from one wine to another, in relation to the stocks held in this country. In general, vins ordinaires are

likely to be affected first, and vintage wines last.

The widow's new dress

The Veuve Clicquot-Ponsardin 1959 vintage is now available, the retail price being 41s. per bottle. The bottle has a new dress, with gold label and purple foil. The familiar yellow label is reserved for the "Brut" Dry England non-vintage, which is 30s. per bottle. There is also the Rich England non-vintage at the same price. The wine of 1959 is what one would expect of this famous house and was warmly praised by the experts who tasted it recently at the shippers, H. Parrot.

. . . and a reminder

La Fontana, 89 Pimlico Road, S.W.1. (SLO 6630.) Well worth remembering when in this changing part of London. Good value for money.
Berkeley Hotel: The Banquette. (HYD 8282.) Of the high standard that one would naturally expect in this famous hotel.



Wearing the costumes of the region the dancers of Young Champagne entertain at the Imperial Hotel, Torquay, during the second of the season's gastronomic weekends. They are seen with Mr. H. M. Chapman, managing director of the Imperial. The cuisine was from the Grand Hotel du Lion D'Or of Rheims, the champagne was from Taittinger. Italian cuisine by the Restaurant Fini of Modena will be presented at the Torquay hotel during the coming week

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Helena Rubinstein

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ROYAL DAY AT ST. MORITZ

The Duchess of Kent, in a fur-trimmed anorak, was watching the British Army Ski Championships at St. Moritz in which her husband, Captain H.R.H. the Duke of Kent, was a competitor. The Duke's brother, Prince Michael, was a gatekeeper on the slalom course. The snowscapes of Switzerland have now given place to a tropical African background for the Duke and Duchess who are currently attending the Independence celebrations in Gambia. More pictures by Desmond O'Neill overleaf. Muriel Bowen writes on page 299



A ROYAL DAY AT ST. MORITZ / CONTINUED

1 The Duke of Kent competes on the slalom course

2 Prince Michael of Kent acted as a gatekeeper on the slalom

3 Lt. D. Freeth of the Junior Leaders Regiment won the slalom race

4 Col. Bill Murphy, who trains young British skiers at St. Moritz, with 2nd/Lt. M. A. Illingworth of the 16/5 Lancers, who came fifth in the Army Ski Championships, and 2nd/Lt. R. Readhead of the 9/12 Lancers, who came fourth

5 Mrs. R. S. Cochrane-Dyet, whose husband is an Army bob-run rider, watches the slalom races with her son Nicholas and Miss Auriol Mackeson-Sandbach



FOR SNOW READ BRUSH

BY MURIEL BOWEN

There is a boom in artificial ski slopes. Soon the keen skier will no longer be dependent on the British climate for that one essential ingredient—snow. He will be able to practise his christies the whole year round on man-made "snow hills."

The largest of these ski slopes so far has appeared in the grounds of a West Country holiday camp. Plans for half-a-dozen more have been agreed or are under discussion. Mr. ROBIN BROCK-HOLLINSHEAD, the former international skier, now with the National Ski Federation, has been travelling all over the country in search of suitable sites. The Federation and the local authorities are working together to make this type of ski-ing possible.

London, Dundee, Berwick-on-Tweed and several other places are reported to be "wildly keen" on the idea. In London Mr. SIDNEY MELMAN, chairman of the L.C.C. parks committee and himself a skier, is having officials look into the ski-ing possibilities of the parks.

These artificial slopes covered with brush matting are ideal for both learning and practice, and each one will have first-class instructors available. But while filling a need they in no way take the place or equal the excitement of fast running down the *piste*.

DUCHESS IN THE SNOW

From St. Moritz reports reach me of a happy January, with an avalanche of Service families from Germany. The DUKE & DUCHESS OF KENT were there. She took as many tumbles as any on the nursery slopes, but always got up smiling. It is some years since she skied and her persistence in trying to do better each day delighted her Austrian instructor.

PRINCE MICHAEL was there too and had a go on the perilous Cresta Run. The work of the Cresta has been increasing year by year and Mr. FAIRCHILDS MCCARTHY who has run it successfully for many years now has an assistant, SURGEON ADMIRAL W. V. BEACH, who before his retirement was senior naval officer at Malta.

The HON. ROBIN DIXON, Olympic gold medallist, was leading the field in the

bob. A bob accident later put him out of action. Others at St. Moritz these past few weeks included, the EARL OF SUFFOLK & BERKSHIRE; Mr. DAVID ASTOR; Miss GINA HATHORN; SIR WILLIAM PIGOTT-BROWN; BARONESS THYSSEN; and Mr. & Mrs. PATRICK GUINNESS.

A REFUGE OVERRUN

One of the more exciting of the sporting events of the month was the fourth Dartmouth, Sandhurst and Cranwell inter-college races which took place in bitter cold at the beginning of the month. A couple of spectators, in order to preserve some warmth, took refuge under a blanket. But they were not envied for long. Mistaken for the *piste* they were careered into by one of the skiers! Fortunately, when the scattered bodies were sorted out nobody had come to any harm. The event was won by Sandhurst, Mr. T. DUMAS of the Royal Military Academy coming first in the combined result of downhill and slalom.

The social high spot was the international ice revue on the rink at Suvretta House, with the former world champion FRANZI SCHMIDT delighting everybody with her spinning and jumping.

DOUBLE TALK

At one of LADY PAMELA BERRY's good parties I have been hearing the latest episode in the life of the Jay twins, the pretty daughters of Mr. DOUGLAS JAY President of the Board of Trade, & Mrs. JAY.

Mr. Jay was happily sipping his chocolate drink and getting ready for bed when from the TV screen came the treble voice of one of the twins. What did father think of her appearing on a pop programme? enquired the compère. Miss Jay retorted that she didn't know what *he* thought but went on to express the view that it would be thoroughly good for his image.

Reaction of Mr. Jay? "He looked quite pale for a moment—I didn't say anything," Mrs. Jay tells me.

When Mr. WILSON was trying to get Mr. Jay on the telephone to offer him a post in the Government it took him the

better part of a morning. Catherine and Helen, unknown to their parents, were monopolizing the phone.

HUNTERS IN THE CITY

After Miss PENELOPE GILBEY married Mr. JOHN HAYNES at St. Etheldreda's, Ely Place (*see pictures on page 302*), they drove to the reception at the Vintners' Hall in a brougham drawn by a smart pair of bay hunters. On this occasion though her mother, the HON. Mrs. JOHN GILBEY, wasn't on the box. The Gilbey coachman, HAWKINS, was in charge. The bride's mother, a diminutive and pretty woman, skilfully drives both a pair and four-in-hand through the London traffic.

The bride is a splendid dressmaker and she designed her own elegant gown. Her bridegroom is with the firm that makes locks thieves can't cut through—a business that must surely keep the wolf from the door.

From St. Etheldreda's, with its marvellous stained glass window in vivid blues and yellows, guests went on to the massive oak grandeur of the Vintners' Hall. Among them were REAR-ADMIRAL SIR MATTHEW SLATTERY; SIR DEREK & LADY GILBEY; Mr. & Mrs. RICHARD DUTTON-FORSHAW; Mrs. JOHN BARCLAY and her daughter, URSULA; Mr. & Mrs. GEOFFREY GILBERT; and SIR GEOFFREY & LADY KITCHEN.

THE MOVING TABLE

The Victoria Club, famous for its "call-overs" before the big races, has opened a lavish new casino in conjunction with the New Brighton Tower Company. It is in the Edgware Road and cost half-a-million pounds. Happily quite a slice of this expenditure has gone on creating an attractive interior.

The new club is called the Victoria Sporting Club. Housed in the same building is the Victoria Club which has moved from the Strand. Call-overs will continue to be made in the billiard room. The three ton billiard table which—because of its height and small pockets—has tested the world's best players has been moved to the new clubhouse.

FOR FUTURE REFERENCE



To emphasize that their Olympic victory last year was no accident, Tony Nash and Robin Dixon captured the world championship for boblets at St. Moritz. The number two British pair, John Blockey and Mike Freeman, came sixth in the event for which eight nations sent 18 competing teams. Since 1956 the Italians have dominated this sport, but the British have now taken over and with increasing Services interest look like keeping their lead

1 Mr. Tony Nash, driver of the winning No. 1 British boblet, is chaired after his victory by, from left, Mr. Tony Lesser, his team-mate brakeman the Hon. Robin Dixon, son of Lord Glentoran, and Mr. Guy Renwick. Later Robin Dixon was injured when his bobsleigh went over the side of the St. Moritz run

2 Major Hubert Martineau, who has been president of the St. Moritz Bob Club for the last 44 years, with Miss Doris Weinhausen, outside the clubhouse

3 Miss Jeanette de Vigier with British bob rider Mr. Robin Widdows

4 Warming the runners of the No. 1 British bob before its second run, Mr. John Parkinson, Mr. F. J. Usher and Mr. Tony Lesser

5 Watching her husband, the R.A.F. No. 1 boblet driver, go down the run, Mrs. John Blockey with her children Jeremy and Fiona

6 Fl./Lt. Michael Freeman, brakeman, and Fl./Lt. John Blockey who came sixth, watch the other competitors start

7 The Hon. Mrs. Robin Dixon, wife of the winning team's brakeman



THE BRIDE AND THE BROUGHAM

Miss Penelope Gilbey, daughter of The Hon. John and Mrs. Gilbey, of Leigh, Reigate, Surrey, was married to Mr. John Haynes, son of Mr. & Mrs. J. G. Haynes, of Castlecroft, Wolverhampton, at St. Etheldreda's, Ely Place, Holborn Circus. The brougham used by the bride and bridegroom belongs to the Gilbey family and is frequently driven through the streets of London by the bride's mother

1 The bride and bridegroom leave the church for the reception at the Vintners' Hall, watched by pensive bridesmaid Fiona Reilly
2 Mr. Humphrey Barclay, son of the Clerk of the Fishmongers' Company, and his sister Miss Ursula Barclay
3 The Hon. John and Mrs. Gilbey, parents of the bride
4 Mrs. William Marshall Smith with Sir Geoffrey Kitchen, Chairman of Pearl Assurance, and Lady Kitchen
5 Mrs. Ian Mackenzie, a cousin of the bride, and her daughter Miss Susan Mackenzie
6 Mrs. Darley Bridge with Miss Paula and Miss Jane Bridge
7 Miss Susan Murton Webb and her mother Mrs. Charles Murton Webb, from Norfolk

1



2



3



4



5



6



7



THE NIGHT OF THE BALL

The North Warwickshire Hunt Ball was attended by over 350 guests at the Welcombe Hotel, near Stratford-on-Avon

1 Mr. & Mrs. David Dare with Gordon Wragg, the North Warwickshire huntsman, who was taking tickets at the ball. Mr. Dare has been joint-Master of the North Warwickshire since 1960

2 Mr. & Mrs. L. Trietline are served with oysters. He will be joint-Master of the North Warwickshire next season

3 Mr. & Mrs. T. J. Bates help themselves to fruit salad. Mr. Bates will also be joint-Master of the North Warwickshire next season

4 The Hon. Mrs. John Leigh, daughter-in-law of Lord Leigh

5 Mrs. A. Prosser twisting

6 Mr. & Mrs. Anthony Carver. His mother owned the 1956 Grand National winner, ESB



LETTER FROM SCOTLAND

BY JESSIE PALMER

The Scottish architect Mr. W. Schomberg Scott, of Northfield House, Prestonpans, has been appointed Adviser on Architecture and Furnishings to the National Trust for Scotland. "It will mean quite a lot of work," he tells me. All "physical appearance problems," as he calls them, will be referred to him. This includes the tactful persuasion of would-be developers of other property adjoining, say, a 17th-century Trust property, that they would be happiest carrying out their developments in keeping with the Trust property. "People are usually very co-operative about suggestions," says Mr. Scott happily—and tactfully!

At the same time he will continue his architectural practice in Edinburgh which takes him all over the country restoring, converting and modernizing Scotland's stately and near-stately homes. At the moment he's working on two—one in Perthshire and one in Morayshire. He is also busy with a design in wrought iron—one of his great enthusiasms—for a gate in memory of Earl Wavell. This has been commissioned by the Black Watch in Perth and will be set up at their headquarters, Balhousie Castle.

Castle in the news

Another castle in the news is Cessnock Castle, Galston, Ayrshire, the home of Baron and Baroness de Fresnes. It has received a grant from the Ministry of Public Building & Works to carry out repairs to the tower, which dates back to 1296. It was damaged in a gale some years ago. "The architects think it can be made sound again," Baron de Fresnes told me. "The main part of the house, which is 16th and 17th century, is in good repair." Cessnock is famous for the beautiful painted ceiling in the Great Hall. This was done about 1450 by French artists brought to Scotland by James I. There is also a fine Adam ceiling in the old drawing room. Baron de Fresnes, as well as running his estate (about 100 acres, mostly woodland), has achieved recognition as a portrait painter. At present, though, he's concentrating largely on flowers and still life.

Skiers in the news

Eight Scots, representatives of skiing interests throughout the country, were recently invited by the Savoy Tourist Board to a five-day fact finding tour. The only woman in the party, Mrs. A. M. B. Torrance, president of the Highland Ski Club, which is based in Inverness and skis mainly in the Cairngorms, tells me that the party was impressed with the facilities the Savoy area had to offer. Scots skiers, she says, tend to go to Norway and Austria. "I think it was the first time any of the party had visited this area," she said. "I shall certainly go again, and recommend it to others. There are slopes to suit everyone."

She was particularly envious of the way in which the local municipalities there raise money for the development of skiing facilities. Anyone seeking permission to erect a hotel in the area is not granted permission unless he takes shares in these facilities. Maybe Scotland could learn from Savoy! Mrs. Torrance came back convinced that Scotland is not proud enough of its skiing. "We have a great deal to offer," she says firmly.

Engagement in the news

Miss Jane M. Grant, only daughter of Lt. Colonel J. P. & Lady Katherine Grant, of Rothiemurchus, Aviemore, Inverness-

shire, announced her engagement recently to Mr. Andrew R. F. Buxton, elder son of the late Captain J. G. F. Buxton and of Mrs. A. L. Grant, of Marbury Hall, Whitchurch, Shropshire.

"We haven't made plans for the wedding yet, but we shall have to start very soon," Lady Katherine told me. "We expect the wedding to be up here, but it won't be till after Easter."

Miss Grant, who is 21, has studied art in London and Florence. Her fiancé is a former Guards officer who spent some time in the service of UNESCO in Thailand. He is now a banker in London.



The Queen and Emperor Haile Selassie arrive with other members of the Royal party for a reception following a banquet the Queen gave for the Emperor at the British Embassy in Addis Ababa. The reception was held in a luxuriously appointed tent with logs blazing in a brick fireplace. On the right is the British Ambassador, Mr. John Russell

WINTER'S HOPEFUL SPRING



Less than a year ago Fred Winter, the idolized hunt jockey, turned in his whip and stirrups at 38 after two decades of steeplechasing to become a trainer. Now he has every reason to hope that one of his string will win this year's Grand National. The horse is the American jumper and steeplechase champion Jay Trump which, with his amateur jockey Crompton Smith, crossed the Atlantic with the sole purpose of winning what may be Britain's last Grand National on 27 March. Jay Trump and Crompton Smith won the Maryland Cup twice in succession. This is the States equivalent of the Grand National and considered by the experts to exceed it in toughness. Qualification to enter the National this year has been achieved by performance in their first three races—two firsts and a second. They also gave Fred Winter his first win as a trainer. Fred's own career as a jockey was formidable. During 20 years he won more than 900 races in four countries, was champion jockey four times and won the Grand National twice, in 1957 on Sundew and in 1962 on Kilmore. It was on Kilmore during the 1964 Grand National that he was baulked and fell at Bechers, dashing the high hopes both he and the public held of a glorious finale to a great career. His new life began with a C.B.E and an appointment with the auctioneering staff of Tattersalls. Meanwhile he was searching for a suitable location to begin the new venture. The chalky downs of Berkshire were ideal and when Uplands at Lambourn came on the market, Fred clinched the deal, for here were his favourite gallops. To build up his string he chose horses of known calibre which had performed well on the flat and he has now reached his maximum of 27. He has great hopes for future successes, having got over the period of re-education necessary for the switch from jockey to trainer. Chief anxiety was the dry winter which at times precluded all but the mildest exercise: Fred's expertise in horses fell short only when it came to providing rain for his favourite chalk gallops. He is not easily depressed, says: "Having broken every bone in my body except my neck, there is one hazard I have to meet in this job—to break the balance of my bank account"

BY JACK ESTEN

*Schooling of Fred Winter's string
begins with the dawn. And in the early
white light, Presbyter with E. Harty up,
and Court Herald ridden by E. Kelly
flash across the Berkshire downs.
Opposite page: Fred Winter in
characteristic style;
he works alongside his staff doing
everything, to the final unsaddling and
bedding down*



It's a lovely life for Fred Winter's three young daughters, twins Denise and Joanna who are 7, and 8-year-old Philippa. Below left they watch their father on Season, the 4-year-old flat racer that already has achieved a first and second at the hurdles. Below right they give a hand with stable chores. Bottom: with Crompton Smith the American jockey, who helps Philippa saddle her pony Jenny Wren. Joanna is already mounted on Golliwog



AN IMPERIALIST DEMORALISED

MARK BENCE-JONES takes an opportunity to rid himself of a guilt-complex acquired during a heatwave

I have always admired the Englishman who puts on full evening dress to dine by himself in the middle of the jungle. That sort of thing helped to build the Empire; and though the Empire is now out of fashion, I am old-fashioned enough to have a sneaking regard for it. Yet I was responsible for driving one more nail into the Empire's already bristling coffin. Mr. Nkrumah himself could not have struck such an effective blow for anti-colonialism.

It happened in no farther outpost of our territories than Kensington. The climate, however, was reminiscent of Kuala Lumpur: there was a heatwave the like of which I have not known either before or since; the sun beat down mercilessly on the pavements, tar melted, one could hardly breathe. Usually I am rather particular about wearing the right clothes in London; but this heatwave was too much. I threw sartorial convention to the all-too-non-existent winds and wore my thinnest pair of trousers and an open shirt. Having been properly dressed for 355 days in the year, I felt quite justified in wearing an open shirt now.

Where I was staying there lived a man who, even if he came of too late a generation to

help build the Empire, had certainly helped to buttress its declining years.

He was tall, lean, bronzed, with iron-grey hair and an iron-grey moustache. His far-seeing eyes beneath bushy brows could have scanned barren plains for Pathans or Fuzzy-Wuzzies; or for pigs—the which to stick in his leisure moments. A glance from those eyes would have spurred on a squadron of sepoys and quelled a thousand rioters in the bazaar. But now they wore a sad, dog-like expression; he seemed lost and bewildered in the world of beats, pop-singers and atom-marchers.

He spent his days reading *The Times* in the lounge; he had neither office nor social engagements such as required him to be properly dressed. Yet on each sweltering day he would come down to breakfast in a heavy dark suit, perfectly cut if a little old-fashioned and shabby; with waistcoat, stiff collar and a tie which, if I knew my regimental colours, I would doubtless have recognized as being that of Skinner's Horse.

His eyes, though sad and bewildered, could still glower. And as, in his dark suit, waistcoat and stiff collar, he looked across the dining room at me in my open shirt, he glowered. What was the establishment coming to, I could hear him think. A young fellow in an open shirt! Wouldn't be surprised if he was one of those damn Teddy Boys you hear so much about.

Each day as I came into the dining room in my open shirt, the old imperialist in his dark suit, waistcoat and stiff collar would glower at me. He glowered at me at breakfast. He glowered at me at luncheon, over his brown Windsor soup, his roast beef and his suet pudding. And then, one day, I had a friend to luncheon with me. His job obliged him to wear a collar and tie despite the heat. His collar was crumpled but his tie, though crooked, was unmistakably that of the Brigade of Guards.

The old imperialist looked up from his brown Windsor soup and stared at my friend in amazement. However could a young fellow like me, who wore an open shirt, have a friend who had been in the Brigade? He ceased to glower and just looked sad and bewildered. Clearly he had misjudged me.

And at breakfast next day, there he was, wearing an open shirt.

I told the story to a cousin of mine who is an expert on social matters and he was shocked. "You demoralized him," he said. "There he was, one of the last props of the British Empire, and you demoralized him." I like to think that I saved the poor old man several days of discomfort. However, being—I suppose I must admit it—myself an Imperialist at heart, I shall suggest to my friend that he doesn't wear his Brigade tie the next time he has luncheon with me in a heatwave.

FAMILY FOOTSTEPS



*The Mills family is probably the most versatile in show business. John Mills met his future wife, Mary Hayley Bell, when she was a schoolgirl in China. After the wedding she gave up acting and wrote many successful plays and novels while her husband starred in the first of 60 films, *The Midshipmaid*. His career gravitated away from the stage, though he returned to great acclaim in the Broadway production of *Ross* in 1961. Their two daughters, Juliet (23) and Hayley (17) followed into show business, their only son Jonathan (16) has had a successful screen test with Disney but remains a schoolboy. Juliet (above right) is married to songwriter Russell Alquist and they have a year-old son, Sean. After appearing in the Broadway production of *Alfie*, she is still in America filming *This Rare Breed* with James Stewart and Maureen O'Hara, her first commitment in a seven-year contract with Universal. Hayley wandered into films*

*accidentally when director J. Lee Thompson suggested she should play the child in *Tiger Bay*. Her association with Disney began with *Pollyanna*, still the studio's biggest box-office success. She also appeared in *Whistle Down the Wind* from a story by her mother and has just finished *That Darn Cat*, again for Disney. She has appeared with her father in three films: *Tiger Bay*, *The Chalk Garden* and *The Truth About Spring*, yet to be seen. John Mills is preparing to direct his first film, *Bats With Baby Faces*, with a script by John Prebble and Mary Hayley Bell from her original story. The family lives at Richmond and, till recently, had a farm at Cowden in Kent*

Noël Coward's advice to the redoubtable Mrs. Worthington seems to have been ignored by actors themselves. They put their daughters on the stage—sons, too—for it seems that to bring a child up in the climate of a wholly theatrical family is to create, by some curious alchemy, just the right blend of heredity and environment. From then on it is a matter of individual talent and opportunity, but in the families ALAN VINES photographed, the young people have proved the family footsteps well worth following



The Redgrave family has an unusually strong theatrical tradition to uphold, though Sir Michael (above) began as a schoolmaster. He made his first professional stage appearance in 1934, is filming in Norway with Kirk Douglas and Richard Harris in *Heroes of Telemark*, about the Norwegian Resistance, and will shortly be seen in *Young Cassidy*. At the National Theatre he played Claudius in *Hamlet* and appeared in *Uncle Vanya*, *Hobson's Choice* and *The Master Builder*, handing over the part of Solness to Sir Laurence Olivier when asked to direct the opening festival at Guildford's new Yvonne Arnaud Theatre, which starts on 2 June. He will direct and appear in the first two productions, *A Month in the Country* with Ingrid Bergman and *Samson Agonistes*.

continued overleaf

FAMILY FOOTSTEPS



Lady Redgrave, actress Rachel Kempson (above, right) appears in the films The Third Secret and Curse of the Fly, yet to be seen. Her television plays are Old Soldiers and Finders Keepers, and last year she appeared with the English Stage Company in St. Joan of the Stockyards and in The Seagull, with her eldest daughter Vanessa (28). Vanessa (top left) is married to Tony Richardson, who directed The Seagull. They have two daughters, Natasha (2) and Joely Kim (2 months). Vanessa recently appeared in the ABC-TV play Sally and has been filming Behind the Mask at Shepperton. Lynne (above left) is the 21-year-old bachelor girl of the family and has a flat near the Redgrave's Chelsea home. She appeared with Peter Finch and Rita Tushingham in the film Girl With Green Eyes and in Richardson's Tom Jones.

Her appearances with the National Theatre include Hay Fever and The Recruiting Officer. Corin Redgrave (top right) played in the London and New York productions of Chips With Everything and appeared in the films Crooks in Cloisters and Becket. He is currently in The Right Honourable Gentleman at Her Majesty's. Corin (25) and his wife Deirdre have a 2-month-old baby daughter, Gemma



Roy Dotrice is under contract to the Royal Shakespeare Company and played in *Curtmantle* and *The Devils* at the Aldwych and *Caliban* and *Julius Caesar* at Stratford. During last year's Quatercentenary he appeared in five of the seven histories playing John of Gaunt, Hotspur, Shallow and Edward IV. He met his actress wife, Kay Newman, when they appeared together in repertory in his home town, Guernsey. The Dotrices have three daughters, Michele (17), Karen (8) and Yvette (4). Michele has joined her father in the RSC appearing in *The Jew of Malta* and *The Merry Wives of Windsor* at the Aldwych. She was also in B.B.C.-TV's *The Old Curiosity Shop* and their serial *Katy* opposite Susan Hampshire. Karen's first film was Disney's *The Three Lives of Thomasina*, which she followed with *Mary Poppins*.

FAMILY FOOTSTEPS



The Lockwood duo, Margaret (top) and daughter Julia (23), have recently been appearing together in the comedy Every Other Evening at the Phoenix Theatre. After the play Cry for Love, Julia (above) went into B.B.C.-TV's serial Compact where the machinations of the character Anthea kept her busy for the best part of a year. She also appeared last Christmas in the traditional Peter Pan at the Scala. Before Every Other Evening, Margaret Lockwood had a long run in the London production of the thriller Signpost to Murder at the Cambridge Theatre. Mother and daughter will appear together again in a new B.B.C.-TV series and will go into rehearsal for it in March

Ambrosine Phillpotts (top) and her daughter Amanda Reiss (above) have both been touring for five months, Miss Phillpotts with the Oxford Playhouse Company to university towns throughout the country appearing in The Country Wife and Hay Fever, and her daughter in India, Ceylon, Singapore and Hong Kong with the Regent's Park Shakespeare Company playing Catherine in Henry V, Miranda in The Tempest and the Queen in Richard II. Miss Phillpotts, who has a house at Ascot, will join the cast of Life at the Top when it goes into production in May. She will be re-creating the part of Mrs. Brown, Joe Lampton's mother-in-law, that she played in

John Braine's original Room at the Top, to which the new film is a sequel. Amanda was last seen in the West End in The Crocodile. She then appeared in the B.B.C.-TV series Rupert of Hentzau



Lyndon Brook (above) was studying law when he finally decided to make acting his career. He had appeared in revues at Cambridge and been brought up in the climate of a theatrical household. His father, Clive Brook, made his first stage appearance in 1918 and has been acting constantly since then—he was recently seen in John Huston's film *The List of Adrian Messenger*. Lyndon is married and lives with his ex-actress wife Elizabeth and their two young daughters in a West End flat. He recently played Ivan in B.B.C.-2's *The Brothers Karamazov* and appeared in their serial *The Massingham Affair*, now being re-shown on B.B.C.-1.

His last stage appearance was with Robert Morley in *A Time to Laugh* and he once worked with his sister, Faith (top), in *The Kidders at the St. Martin's* and in the subsequent television production. Faith will soon be seen in *The Happy Cannibals*, one of six black comedies Peter Wildeblood is producing for Granada TV, and her most recent film is Sidney J. Furie's *The Boys*. Clive Brook and his wife Mildred live in Belgravia and are now holidaying in Jamaica.

Griffith Jones (top picture, right) and his daughter Gemma (above) have just completed their first stage production together. He was playing Long John Silver in Nottingham Playhouse's *Treasure Island*, and one of the small parts was specially built up for Gemma "simply for sentimental reasons." She is currently in repertory there playing the Queen in *Richard II* and will appear in *The Cherry Orchard* later in the season. She recently completed a season at the Bristol Old Vic and was seen in B.B.C.-TV's *Poor Bits* before going to Nottingham. After a tour of *Close Quarters*, Griffith Jones appeared in Granada TV's *Blithe Spirit* and took the lead in

the William Douglas-Home double bill *Two Accounts Rendered* at the Comedy Theatre. His 18-year-old son Nicholas (top picture, left) has just completed a production course at R.A.D.A. and started his first theatre job as stage manager at Liverpool's new *Everyman*. He hopes ultimately to direct and has more than a passing interest in acting. "We never encouraged the children," says Mr. Jones, "never made them more conscious of the theatre than other children, but the bug bites hard and deep." The Jones family live in Earls Court and Gemma has a separate flat nearby.

THE '60s LOOK

Fashion by Unity Barnes

The London Couture collections were full of gently charming, yet sophisticated clothes that quietly heralded a look which Paris developed still further. It's a soft, subtle look, compounded of crêpes and chiffon and printed silks, of beige and navy-with-white, of slim, fluid lines and precise detail. We continue to hark back to the '30s—even the '20s—for apt descriptions and comparisons, but it's a look that is taking its own shape so swiftly and surely that we might as well call it, here and now, the '60s Look / Hairstyles by André Bernard / Jewellery by Paris House / Shoes from Charles Jourdan / *Photographs taken by Vic Singh*

Michael flares the skirt of his soft jumper suit in Ducharne's heavy white crêpe, tops it with a little jacket intricately cut to achieve his characteristic shape, gently fitted in front and curving at the back. Hat by Graham Smith at Michael is a pagoda of black and white blossoms



John Cavanagh's dress in chalky white crêpe de chine from Bianchini is bias cut, the bodice cowed a little in front; the skirt reminiscently flared; he showed it under a soft sky-blue wool coat. White crin bobble hat by Reed Crawford





John Cavanagh

made just about the prettiest day dress in London, of navy blue wool georgette by Dumas & Maury, gently bloused over a finely pleated skirt, a single pink rose below its white piqué collar—a dress that signposts a great navy and white season ahead. Reed Crawford's close-fitting cloche is in navy straw

Hardy Amies' patriotic suit is in a vivid red, white and navy blue Isle of Man wool from Garigue. The jacket fits neatly over a scarlet Bianchini silk crepe blouse; the skirt is bias-cut for a youthful swing. White felt hat from Hardy Amies



Charles Creed puts a strict little stand-up collar, lined with white piqué, on to a jacket of navy ribbed worsted that melts into softness at the waist. The straight skirt is joined to a white silk blouse-top. Fabric by Lesur. Big navy and white straw hat by Simone Mirman



Norman Hartnell's version of the navy-and-white theme is a wool suit with a reversible jacket over a straight skirt, a long white overblouse belted with navy leather. Fabric by Petillault. Floppy white felt Garbo hat by Jean Barthet

Ronald Paterson

takes a superb silvery-grey whipcord by Gerondeau for a narrow, sculptured coat that curves in lightly at the waist, has a wide half-belt. The hat, repeated through his collection, is wide, rakishly angled, in lemon straw



Lachasse makes a collarless coat in Moreau's oatmeal wool, quilt-stitched around the edge and tied with a soft belt above a skirt that gathers fullness from deep, unpressed pleats. Under it goes a dress in coffee-brown silk. Creamy straw breton by Emmy Gruder at Lachasse



Clive, the youngest and newest member of the Incorporated Society of London Fashion Designers, made a collection that stressed long, kimono-shaped jackets. His tunic suit, in Moreau's ivory whipcord, follows this line, adds diagonal pockets. The cream straw helmet was made by Graham Smith, with loops to hold the owl-like sunglasses from Oliver Goldsmith





Michael's long evening coat, in a sharply checked black and white viscose and cotton fabric from Allens, has waist-deep armholes, no sleeves, a black suede sash; it covers a white silk blouse hugely spotted with black, a black crepe skirt, both by Ducharne. Chignon cap of shining black paillettes by Graham Smith

Ronald Paterson's British Raj evening dress has a narrow navy blue crepe silk skirt below a white silk bodice; the little white mess-jacket is banded by crimson silk with heavy gold-thread embroidery, repeated on the wide cummerbund. Crepe by Lajoinie, white and red silk by Staron





Hardy Amies'
long dinner dress, in
honey coloured blended
silk by Hurel, is beautifully
understated, buttoning
simply from the neck to
the wide, stitched hem-
band. A long, long
muffler in Dauré's beige
and white checked
chiffon adds to its
streamlined informality



Mattli uses chiffon the colour of moonstones for his 'Twenties dress, pleated from top to hem, and loosely banded, twice, to mark the low waist.
Chiffon by Ducharne



Norman Hartnell's Charleston dress is in pale, aquamarine chiffon by Bianchini, the skirt prettily full below a long bodice of ribbon-embroidered lace, flickering with opalescent sequins, under a wispy little chiffon cardigan

Angèle Delanghe

chooses Ascher's black and white organza for a whirling dance dress that is pure Ginger Rogers in inspiration, with its long, super-slim body and low-flaring, ruffled skirt, its thin little straps and wide black sash—a remembrance of things past that suddenly looks astonishingly new and right



on plays

Pat Wallace / Now read on . . .

Mr. Sandy Wilson's musical, *The Boy Friend*, ran for years and years. He has now followed it with a sequel at the Globe, **Divorce Me, Darling!**, which includes many of the same characters and is intended to do for the '30s what its predecessor did in the way of gentle mockery for the '20s. Every sequel has its problems and in this case there is the added one that the '20s were distant and bizarre enough to justify a "send up." The '30s are not only less remote but still have links in appearance and manner with our own days—enough to blunt the edge of satire, anyway.

The three girls who ended the previous play engaged are now on a temporary holiday from their French husbands in Nice for a few weeks of innocent fun. At the same hotel arrives their friend, the good girl Polly, now married to an Englishman and herself taking a brief vacation while he is absorbed in the affairs of his estate. She revisits the places where they first fell in love. Since this is the most English of comedies, none of the young women has a thought beyond an airy flirtation or two, but pretty Polly soon finds herself airily compromised by a glass of champagne and a dance shared on a terrace with an erstwhile American beau. Polly's husband arrives and so does the chirpy but jealous little wife of the dancing partner.

Ructions follow, if anything so temperate and prettily cooed over can be called ructions, and Mr. Wilson has valiantly used that sturdy theatrical situation of the wife (or husband) who wants to make the husband (or wife) jealous without the slightest real cause. In the meantime there are a number of dotty but, in the light of a musical comedy ambiance, perfectly acceptable sub-plots concerning a vanished father, a comic president of the state of Monomania, shares in a platinum mine, the wedding aspirations of a tough American spinster and the sporadic incursions of a stalwart group of English Health and Beauty fanatics. Polly's stepmother, now a French cabaret star some way after the Marlene Dietrich legend, also raises her suspiciously golden head and a politely good time is had by all.

In the end everyone (you will

be amazed to learn) is reconciled, happy events are forecast and the cast of 30 (not including the chorus) dance forward to an unshadowed future. All this, of course, requires a fairly indulgent attitude from the audience but then, when one goes to a musical comedy, one is scarcely expecting a dramatized version of Kant's *Critique of Pure Reason*. One presumably wishes to be diverted and is (or at least should be) in a pleasantly mellow mood. I don't say that this production guarantees a state of euphoria but it is entertaining and genuinely lighthearted. Those who can't recall the period may take a rather curious look at it; those who remember it well may even have moments of nostalgia. My own delight was in the clothes of that time, particularly the evening dresses, which seemed to turn women into long-legged sylphs.

Miss Patricia Michael is inspired casting for Polly, the willowy lovely with the ideally 1930 look, and Mr. Cy Young as the dancing man with the post-Astaire manner is exactly in period too. Incidentally, he has a snappy little tap dance number in the first scene with young Master Shaun Warner as a diminutive bellboy which pretty well stopped the show. In the part of the French cabaret star Miss Joan Heal carries off her *Blondes for Danger* song with the help of an agreeably growly voice and a pair of spectacularly trousered legs and in general adds considerable sparkle.

Mr. Sandy Wilson is again responsible for book, music and lyrics, the last of which have a certain neat humour. As for the dialogue, that is sometimes funny, partly in the sense that it is a *pastiche* performance and poking fun at itself and partly because it is amusing in its own right. My own choice was for the waiter who said that the wine had "been on the ice for *quelques heures*" thereby upholding both epicurean and linguistic standards. Mr. Steven Vinaver has directed with a very nice sense of the theatrical tradition of three decades ago and often with considerable wit. As for Mr. Buddy Bradley's choreography, that is more precisely and cleverly 1930-ish than anything else in the show. The whole evening adds up to a blameless and amiable diversion.



GRAHAM ATTWOOD

Marian Montgomery, one of the youngest jazz singers to receive world acclaim, is currently appearing at the Cool Elephant Club in Margaret Street. The Club opened in January, has a Sean Kenny decor, the Johnny Dankworth band, and expects to achieve a reputation for presenting only the best in cabaret. June Christy was their first cabaret star and Mel Tormé, Georgia Brown, Cleo Laine and Oscar Brown Jnr. will follow



PHOTOGRAPHS: GRAHAM ATTWOOD

The current boom in spy stories reaches another stage on 25 March when the film of Len Deighton's best-selling novel *The Ipcress File* is premiered. Though emerging under the same production credits as *Goldfinger*, that is where any resemblance to J. Bond ceases. For reality, not only in the setting but in the action, is the keynote. Playing the hero (he was unnamed in the novel, but has been christened Harry Palmer for the film) is the hottest contender as Britain's 1965 screen

heart-throb, Michael Caine (1), much admired in *Zulu*. Palmer's girl friend is played by Sue Lloyd (2), former top model. During the filming the production team took great pains to find authentic locations such as the underground car park in Hyde Park (3) and a South of the river supermarket (6). As a spy must not be conspicuous Sue Lloyd has to make her film in pretty dull clothes (5) but compensates (4) with a suitable line in hardware. "It's going to be a great film," said Len Deighton

on films

Elsbeth Grant / Blackish fun in Sicily

The smile, slightly crooked but indulgent, with which Signor Pietro Germa sent-up the Sicilians in *Divorce Italian Style* seems, in *Seduced & Abandoned*, to have given way to a savage, snarly grin. One could almost assume that he heartily agrees with the character, a bored police chief who feels it would be better for everybody if Sicily were wiped off the map in view of the crimes committed there in the sacred names of Honour and The Family.

I must say, the Sicilian conception of "honour" does strike me as decidedly baffling—if Signor Germa can be relied upon, that is—and I'd rather be a lone orphan any day than have Sicilian parents, who, one is given to understand, relentlessly sacrifice their children's happiness for the sake of appearances and the family name.

The Ascalones are a prosperous, small-town middle class family, bossed by a hot-tempered father (Signor Saro Urzi) whose rage is unbounded when he discovers his 15-year-old daughter Agnese (Signorina Stefania Sandrelli) has been seduced and is pregnant by Peppino (Signor Aldo Puglisi), a nasty young man engaged to her sister, Matilde (Paolo Biggio).

Ascalone's first move is to thrash the wretched Agnese unmercifully, his second is to

break off Matilde's engagement, his third to save face by providing her with a new fiancé, a grotesque and penniless baron (Signor Leopoldo Trieste), after which the business of forcing Peppino to make an honest woman of Agnese becomes his chief concern.

Peppino has the nerve to jib at marrying a "dishonoured girl"—yes, certainly it was he who dishonoured her, but that makes no difference. She shouldn't have let him, and she doesn't want to marry him, anyway, so that's that. Bursting with fury, Ascalone orders his son, Antonio (Signor Landa Buzzanca) to kill Peppino—he'll only get four years in jail for this, as it's a matter of a sister's honour—but the police, tipped off by Agnese, intervene. Peppino is spared, only to be arrested for seducing a minor.

Faced with the prospect of a long imprisonment, Peppino now volunteers to marry Agnese (it's the only way he can escape sentence) but Ascalone is determined to humiliate the rascal before consenting to the match. Since the secret of Agnese's pregnancy must be preserved at all costs, Peppino is compelled to make a show of kidnapping her.

The film, brilliantly directed with a special kind of cynical relish, seems to me too cruel, even for a black comedy. I may share Signor Germa's contempt for hypocrisy (a heartlessly derisive score by Signor Carlo

Rustichelli expresses this contempt most explicitly) but I can't help pitying its innocent victims.

Any film about the troubles in Cyprus in the 1950s is bound to stir up painful memories and mixed feelings. If it seeks to justify the position of the British in the island, it is liable to upset the Cypriots. On the other hand, if it were to present the Cypriots as noble patriots suffering beneath a hated foreign yoke, this might seem to be a slight on the British soldiers who died there while doing a job they neither liked nor wanted.

In *The High Bright Sun*, Miss Betty Box, producing, and Mr. Ralph Thomas, directing, have tried to steer a middle course, to use the island as the background to an adventure story with no political implications, but it doesn't quite work. I don't see how it could. The problem of Cyprus was a very real and grave one, and it cannot now be successfully reduced to just another exciting piece of fiction.

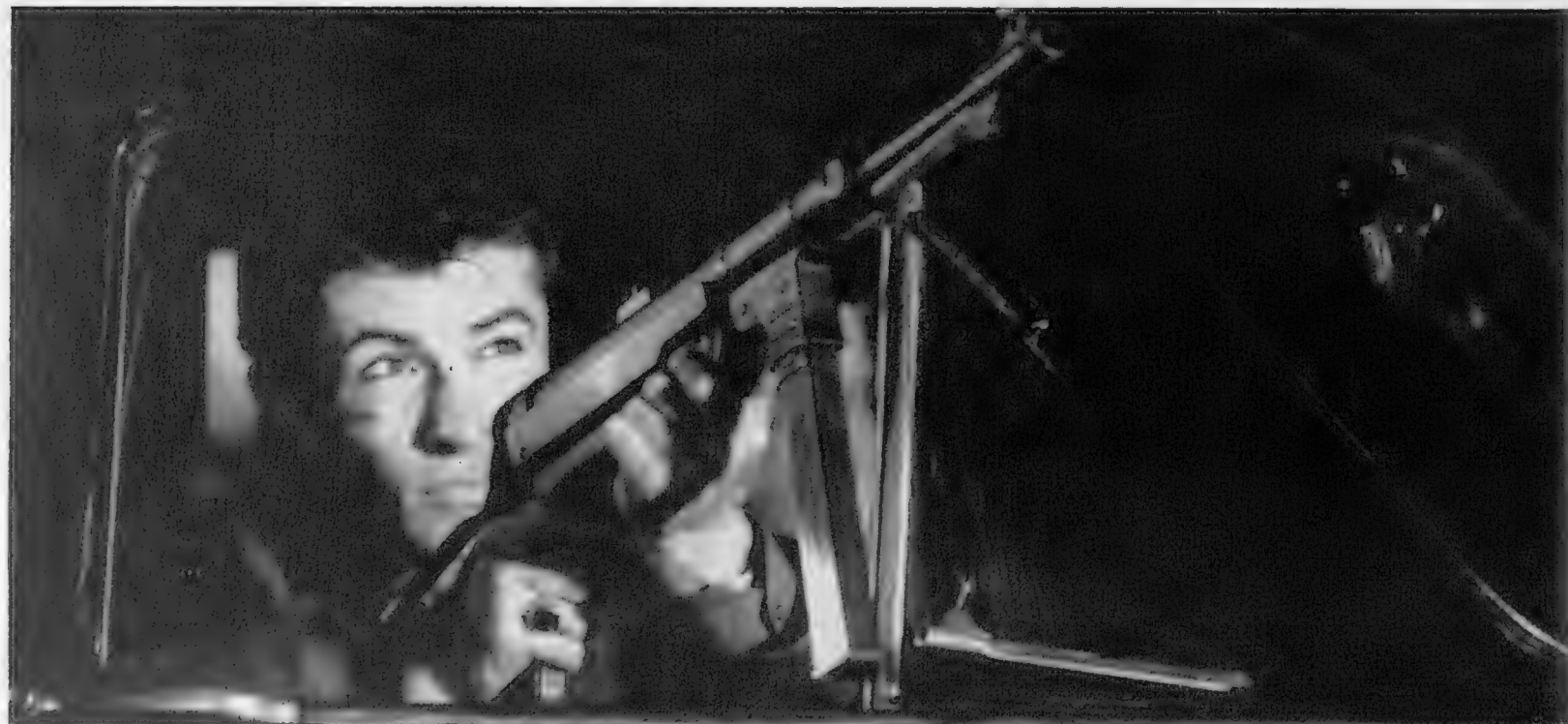
Mr. Dirk Bogarde gives a crisp performance as a British intelligence officer whose job it is to winkle out Cypriot guerillas and, if possible, forestall attempts on the lives of British soldiers. Mr. Bogarde has a nice line in flippant repartee but his manner in dealing with the Cypriots is too coolly arrogant to be exactly endearing. He takes a tenderish interest in a young female archaeologist of Cypriot parentage who is staying with old friends of her family. She is Miss Susan Strasberg, in whom I find it very hard to

take any interest at all.

Miss Strasberg, little face chalk-white, has been present when two British soldiers were killed in the immediate vicinity of her host's house. Her story to Mr. Bogarde, who closely and brutally interrogates her while she's still in a state of shock, is that she saw nothing. His story to her is that, if she did and even if she won't talk, her life is in danger. Mr. George Chakiris, an ardent Cypriot terrorist (Greek, obviously, since he sinisterly refuses to drink Turkish coffee), proves Mr. Bogarde right.

The moment Miss Strasberg, descending from her bedroom one night to return books to her host's library, stumbles on a meeting of anti-British gentlemen—including the "wanted" guerilla leader, Skyros (M. Gregoire Aslan)—Mr. Chakiris regards her as dangerous. Miss Strasberg, in his view, will have to go. M. Aslan, something of a father figure despite Skyros' reputation, advocates that she should merely be shipped home pronto. Mr. Chakiris, ignoring instructions from above, makes elaborate arrangements for her assassination *en route*.

Mr. Bogarde, who's on to everything (almost) in the sharpest way, smuggles her into his flat, to which the terrorists quite thrillingly lay siege. By now we've realized that the Cypriots are bloody-minded and the British doing their best to preserve peace. Any political implications there, I wonder? Mr. Denholm Elliott, as Mr. Bogarde's body-guard-cum-dogbody is quite superb.



George Chakiris appears as an Eoka terrorist in Rank's *The High Bright Sun*, reviewed above

on books

Oliver Warner / Areas of feeling

As I plunged, absorbed but rather fearful, into **The Third Killer** by Guy Wint (Chatto & Windus, 30s.) a line characteristic of Hardy in his sombre moments recurred to me: "If way to the Better there be, it exacts a full look at the worst." Mr. Wint is a well-known authority on foreign affairs and recently had a stroke which explains his title for, next to cancer and a bad heart, a stroke is the great destroyer of human life. Wint survived, how narrowly and at what price, this account precisely shows. "I am peculiarly fortunate," he writes, "and have made a recovery much more complete than was at first expected," but, he adds "there is never the exuberant translation into action of inward spiritual fire; it is uncertain how and whether that fire burns." This is a valuable, careful, courageous and sobering narrative.

My second book also concerns a physical condition, but as this is pregnancy, and I am a mere man, it does not become me to say more than that **Who Made the Lamb**, by Charlotte Painter (Michael Joseph 21s.) could be read with interest by anyone with a healthy curiosity about life in general. Scene and author are transatlantic, and Charlotte Painter, like Guy Wint, is a professional writer. Her meditations range far beyond the clinical, and she has a mind trained to know what is likely to interest the average man and woman.

Dancers on the Shore by William Melvin Kelley (Hutchinson 21s.) contains 16 stories by "an American writer who happens to have a brown skin," as he puts it. They vary almost as much in merit as in length, but they all have that vigour and vitality proper in a young man who works because he loves it, and who values his fellows. At least one item, called *Cry for Me*, about an old negro who really could sing, and really could spellbind, would probably win a place in any current anthology.

Edith Pargeter's **The Lily Hand** (Heinemann 21s.) is another collection, this time with 14 tales from an extremely experienced hand, one which is by no means always "lily" in its texture and its handling of diverse themes. I do not always follow the way in which the author classifies her own stories, but she has enviable range. My

own favourite, *Trump of Doom*, tells what happened, most deservedly, to a very mean old man. Indeed it is as amusing, and as proper in its conclusion, as any of the tales which the writer labels as Moralities.

No one admires the horrific canvases of Francis Bacon more than I do—but how to explain them? John Russell in his study **Francis Bacon** (Methuen 8s. 6d.) deliberately, and perhaps rightly, evades this problem altogether. He does, however, provide a highly intelligent and stimulating commentary. The reproductions do the rest. "Art," said Bacon in some notes he once made for a catalogue, "is a method of opening up areas of feeling rather than merely an illustration of an object." If he is right, how good he himself is at doing what an artist should aim at.

Briefly . . . Two for travellers: the first, Showell Styles's **Blue Remembered Hills** (Faber 25s.) is a mountaineer's recollections of experiences and adventures in many parts of the world including France, the Pyrenees, the Dolomites, Norway and, nearer home, Snowdonia. The second, **Florence & Tuscan**, by Eric Whelpton (Hale

21s.), is both descriptive and reminiscent. It comes from a writer to whom Florence, though known over a great many years, yields fresh delight at every new encounter. There are useful notes on food, hotels and transport . . . The wrongs of old Ireland were set forth in magnificent detail by Cecil Woodham-Smith in **The Great Hunger** (New English Library 7s. 6d.) of which a paperback edition has just appeared. This is about the great potato famine of the Hungry Forties, which led to more than a million deaths, and to feelings on the part of the Irish, natural, fierce and lasting, that have affected history in strange, often tragic ways . . . Two Penguin Specials are entirely up-to-the-minute, Mary Grigg's **The Challenger Case** (3s. 6d.) being bustled out at a speed which even by today's standards is most creditable. How a detective sergeant in the mental state of Challenger was able to work so long and to "frame" so many is a matter for debate. The effect of the case is excellently described herein. . . . Brian Crozier's **South-East Asia in Turmoil** (3s. 6d.) answers most questions in a straightforward and objective way. Specially helpful is a chronology of events from the time of the setting up of a "Viet Minh front" in 1941 to the landing of Indonesian paratroopers in Malaya.



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EVANS



Stefania Sandrelli is the wretched heroine of Pietro Germi's new and explicitly titled comedy, *Seduced and Abandoned*, conceived and executed along similar lines to his *Divorce Italian Style*

on galleries

Robert Wraight / Speaking as a non-Zen Buddhist

To tell a serious artist that his work is very tasteful is just about the most damning thing you can say these days and I shall therefore refrain from saying it about the exhibition of paintings by Luigi Pericle now at Tooth's Gallery. Nevertheless, the word "tasteful" was on the tip of my tongue during the whole time I spent at the exhibition and I was not all that surprised when a complete stranger said to me: "They would look nice in a perfumery shop." Since he spent only 30 seconds doing the whole show, however, I felt it right to ignore his remark. I wish I could do the same to the remarks of Sir Herbert Read, who has written a short appreciation of the artist in the exhibition catalogue.

Sir Herbert is a critic for whose opinions I have great respect, but some of his comments on Pericle's works make me feel that he and I must have been looking at different pictures. He begins by praising

the artist's professional skill and ends by admiring his faithfulness to "the sensuous qualities of the material of the painter's craft" and I endorse both these sentiments. But in between these two extremes he writes of "a subtle perception of reality" and of "form . . . established beyond phenomenal appearances, to represent some inner essence, some spiritual condition that can be represented only in the abstract harmonies of line and colour."

That I saw none of these profound qualities may well be my own fault. I must confess to almost complete ignorance of Zen Buddhism of which, Sir Herbert tells us, Signor Pericle has made a profound study (a fact that, I suspect, has aroused Sir Herbert's admiration to a degree that has influenced his judgment of the paintings) and I can therefore offer only a non-Zen Buddhist view of Pericle's painting.

To me his paintings are like

so many conjuring tricks performed with the perfection that comes from years and years of practice in private. One gasps with admiration at the prestidigitation the first time one sees them, and the second and maybe the third. Then one begins to watch more closely and see not only how they are done but that they are all more or less the same trick. And one wishes that one day, just once, the conjuror would make a mistake.

After so much delicacy and refinement and precision and (there's no avoiding it) good taste as Pericle exhibits, even the clumsy, the slipshod, the gross, the vulgar can come to look like virtues. This is fortunate for Eila Hershon, whose first one-man show in this country is now at the Molton Gallery, for her paintings have none of the conventional virtues. Miss Hershon is a 32-year-old American who has lived in Paris and Cologne for the past 12 years. She is said to have been influenced by Max Beckmann, Kokoschka and Francis Bacon, strange models for a woman artist. But though the influences are apparent in her pictures, she seems to have missed the vital quality of each of these artists' work. Her big,

lumbering nudes (all her paintings are of nudes, even the one called *Dog*) have nothing of Beckmann's bitter brutality, Kokoschka's humanity or Bacon's horror (when they open their mouths to scream, a yawn comes out). They miss on three cylinders yet still have power to move. It is a limited power that becomes apparent only, perhaps, by contrasting Miss Hershon's crude, anti-aesthetic style of painting with that of a technical perfectionist such as Signor Pericle.

At her exhibition, too, I found the catalogue more stimulating than the pictures (as is so often the case where a critic is invited to influence the viewer's judgment with a catalogue note). After stating that when Miss Hershon's work has been exhibited in America and Germany "some fuss has been made of its sexuality," critic John Anthony Thwaites states: "This is an archaism, a mistake in period. For the post-Lawrence generation, inhibitions need no overcoming. They do not exist. As a result the voyeurism of the elders too has disappeared" (my italics).

Evidently, Mr. Thwaites, who lives in Germany, has not been round Soho lately.

on records

Gerald Lascelles / The greatness of Gillespie

Despite the arrival on my desk at Christmas of a card proclaiming "Dizzy for President," I prefer to regard John Birks Gillespie as someone much greater than the trumpet-playing clown he often acts. Reminding us of his ambassadorial work in the name of jazz, **The Best of the Gillespie Big Bands** (Verve) recalls the two bands he put together in 1956, first to tour the Middle East, and then to indoctrinate South America. His horn rides majestically over some swinging arrangements, penned by Quincy Jones, Ernie Wilkins, and Benny Golson, displaying not only Dizzy's personal talent as a soloist, but also his considerable achievement as a leader of a young and inexperienced band.

The Cool World (Philips) presents Dizzy in his first film sound track, written by Mal Waldron. It is a tough Harlem setting that allows him to extend himself and his quintet to the full, playing with much more apparent feeling than he does in **Dizzy Goes Hollywood**

(Philips), which turns out to be some quintet versions of popular film themes. The real meat of Dizzy's playing, and his versatility, come to the fore in **The Dizzy Gillespie Story—Vol. 3** (Realm), devoted to a dozen rare tracks featuring singer Joe Carroll, who recorded with the trumpeter in 1951/2. Gillespie had just come to the end of a five-year struggle to keep his first big band going, and it is noticeable that he plays with less bop influence in some of these pieces, while still retaining that fiery individuality that will always be his hallmark.

The contrasting styles of Dizzy, Miles Davis, and Fats Navarro can all be heard on **Trumpet Giants** (Stateside), one of last year's albums that I had to pass by in the pre-Christmas rush. Fats Navarro, six years younger than Dizzy, took the latter's place in Billy Eckstine's band in 1944; he plays this 1949 session, probably the last in his short lifetime, with incredible dash and a purity of tone that

frankly eludes even Dizzy. The four Navarro tracks feature one of the "classic" bop rhythm sections, Al Haig superbly authoritative on piano, Tommy Potter on bass and Max Roach on drums lending the solidity to carry the flippant front line. Miles Davis' two tracks are early examples of his more pensive, almost hesitant, playing. His tone sounds so much cleaner than it is today, and Sonny Rollins comes up on tenor, blowing cautiously like Hawkins, this being made long before Sonny threw the "book" away.

The doyen of all drummers in the public eye before the war was Gene Krupa, famed for his work with Goodman and fronting his own big band. Later he joined forces with tenorist Charlie Ventura, who is heard with him in **The Great New Gene Krupa Quartet** (Verve). The man who thinks up the titles for these albums is well out of date, because I have records they made together as far back as 1942! Ventura, who belongs to the Hawkins-Webster school, provides a good front for Gene's stylish drumming ideas, while John Bunch's piano is consistently interesting in this dated group.

Dexter Rides Again (Realm) provides a rare opportunity to study the early tenor work of Dexter Gordon, sometimes claimed as the first bop tenor to have adapted the dominating "Bird" Parker's alto style to the more mellow tenor. These 1945-7 tracks illustrate his biting approach most effectively, but in many ways I prefer his more recent (1962) work, so well displayed in **A Swingin' Affair** (Blue Note). After a long recess in obscurity in his native Los Angeles, Dexter returned to New York for a triumphant comeback that year, and was promptly voted "New star of the year" by American jazz critics! His soulful version of **Don't Explain**, a theme immortalized by Billie Holiday, would alone justify the entire album.

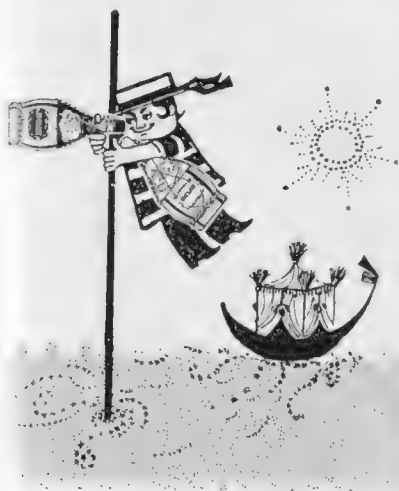
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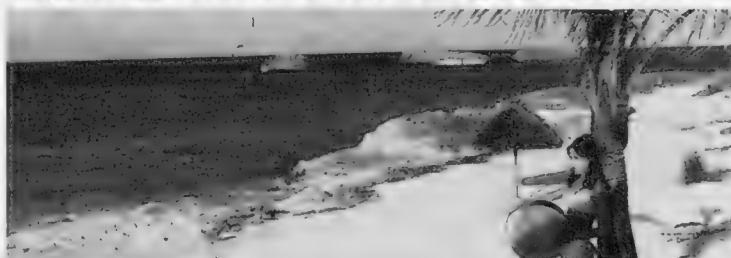


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Britain's motor industry produced a Princess but it was left to West Germany to provide her with a beau. Quite a little fellow he is too. Born on the banks of the Neckar, he calls himself an NSU Prinz and is big brother to the host of "Quickly" mopeds that flow out of the factory at Neckarsulm. Our Prinz is fitted with a two-cylinder air-cooled engine, but the makers have managed to bring noise down to an acceptable level and there is, of course, no fear of damage from frost.

In keeping with the Prinz's compact size (11 ft. 3½ ins. long and 4 ft. 10½ ins. wide), the engine is only 600 c.c. capacity, yet it is capable of a top speed of just over 70 m.p.h. It is easy on petrol, and I found I could cover a good 40 miles on every gallon, while the low compression made it possible to buy the cheap grade of fuel. The gear box has a neat little floor-mounted lever, which seemed floppy and imprecise on first acquaintance, but it soon became a joy to use, so smoothly and easily did each new ratio engage. The engine is at the back, driving the rear wheels.

This curtails luggage space under the bonnet, which is also partly occupied by the spare wheel and 5½ gallon petrol tank.

My car came with a matey handbook that laid emphasis on the Prinz's appeal to the sporty motorist. Certainly the driving position justifies that description, with both front seats adjustable in inclination. At a normal position the small diameter steering wheel is almost at arm's length, inducing the "straight arm" driving stance favoured by racing drivers. It also enforces a left slew because the steering column points noticeably to the right—a penalty, no doubt, of converting left-hand drive to right-hand for the British market. I found this affected the position of the brake pedal, and my foot was liable to catch on the lower part of the steering column and prevent full pressure going where it was required to stop the car. An owner would soon come to realize these foibles and provide for them, but at first they can be a trifle disconcerting.

Now, though the engine is small by our standards (I believe there is some tax concession given for it in Germany), it is efficient. This is

partly due to the way the valve gear has been arranged, similar to a racing engine; at the same time, when the engine is idling it runs somewhat roughly, as one expects of a two-cylinder. This disappears immediately the throttle is pressed and at speed there is little more than a rumble at the back of the car. Steering is easy because of the light weight (11 cwt.) and the strong self-centring action after rounding a corner. The springing makes use of auxiliary air cushions at the rear, where there is independent suspension, in conjunction with the coil springs which are the main insulating medium at both ends. They give a soft ride, and have been designed to reduce the amount of oversteer on corners and lack of straight-ahead directional stability usually present on rear-engined cars.

The de luxe model, which I tried, had a steering column lock (obligatory in some Continental countries), a heater and a large clock. A headlamp flasher was fitted but the trafficator was not self-cancelling. The upholstery was in plastic fabric. The petrol gauge changed colour from green to yellow as the level in the tank fell, and there was a gallon held

in reserve until a switch on the fascia panel was turned. Parking lights were fitted, combined red and white, on each side of the car.

This model, inclusive of tax and surcharge, costs £549 19s. 5d., but there is a standard version, rather more Spartan, for about £40 less. The concessionaires, who intend to demonstrate the Prinz's capabilities by entering it for rallies, are NSU (Great Britain) Ltd., 134-6 King Street, Hammersmith, London, W.6.

In conclusion, some words of wisdom from that chatty handbook I mentioned. "Can you imagine how it feels to lose the car keys, say after a picnic? Many motorists who have already had this unpleasant experience conceal a spare key somewhere on the car itself; under a wing, behind a bumper, or somewhere like that." Again: "Anyone who had to park his car in a small garage in exactly the same place would do well to draw a vertical line on the wall over the headlamps. The circles of light from them should line up exactly, becoming smaller as they near the wall, until they almost disappear when the car is about to touch it."



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WOMAN TO MOM

GOOD LOOKS

Evelyn Forbes meets Madame Hélène Rochas, the elegant president of one of France's largest scent companies



The story of Parfums Rochas is one of beauty, sadness and triumph. In 1920 the young Marcel Rochas made his first impression on the world of fashion: he broadened shoulders, lengthened skirts and was the first couturier to make costume jewellery. In 1930 he introduced three perfumes, but this enterprise, like so many others, was ended by the war.

In 1940 Marcel met his future wife, Hélène. He spoke to her in the Metro and invited her to model his hats; at that time she was studying acting with Louis Jouvet. Marcel said, "I was attracted by the shape of her head." By chance, he met her again, this time at a party. Soon they were married, and under his guidance Hélène Rochas became one of the most elegant women in the world, an elegance which has permeated the perfumes she controls.

The perfume *Femme*, introduced in 1944, was a luxury edition; each Lalique-designed bottle had its own number. This scent, a superb blend of fruit and flower essences—warm, rich and vibrant—now appears in a

smooth curved crystal bottle; its box has a design of black lace. It is accompanied by matching soap, bath oil, dusting powder (these three are not sold in England), talc, Eau de Cologne and Parfum de Toilette. *La Rose*, Marcel Rochas' own favourite perfume, followed and then came *Moustache*, an unusual blend of spices, woods, leaves and lemons. The *Eau de Cologne* designed for men has a large feminine following.

Marcel died in 1955. The couture house closed but Madame Rochas took over Parfums Marcel Rochas and as president of the company controls management, advertising and public relations. She has increased the business tenfold turning it into one of the largest perfume houses in France. She works a 50-hour week, is at her desk by nine every morning, and while described as *formidable* in business, manages to look frail and feminine.

The perfume to which Madame Rochas gave her own name was introduced in 1960. *Madame Rochas* is gay, provocative, modern, greatly

influenced by Hélène's own personality. Its slim crystal bottle, with chiselled gold cap, is a replica of an 18th-century scent bottle, a museum piece. Its box is covered in a tapestry paper of authentic antique French design. Madame Rochas claims that this perfume will suit every feminine woman.

Hélène Rochas has individual ideas about perfume. She believes that no woman should change her perfume lightly. Once having made a certain fragrance her own, she should go on using it. A change would be like using a different tone of voice, or a complete change of hair colouring. "It makes men nervous," she says.

Madame Rochas herself floats in a delicate aura of fragrance. "You see," she told me, "I not only use the perfume itself, but I use perfumed oil in my bath, the dusting powder or talc, and lots and lots of *Eau de Toilette*. I put perfume on my handkerchief, I spray perfume into my cupboards, even into the drawers of my desk. Perfume calms me and inspires me."

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Though one hears so much about convenience food these days, I don't recall anyone pointing out that rice is one of the most convenient of all. It stores without deterioration longer than most foods; it can always be on hand; it comes in various shapes and sizes; it requires less cooking time than many packaged ready-to-cook meals, and provided the right rice is chosen it never fails.

Round rice is for puddings, their loose starch blends well with milk and egg: Long rice is for pilaffs and curries—Basmati, Carolina (preferred by most chefs and me) and Patna: long and oval grained rice is for risottos. I have been told by a chef that there is little difference in the preparation of risottos and pilaffs—the rice itself makes the distinction.

Cooking: there are various ways of cooking Carolina or Patna rice. Mine, which always works, with every grain separate, was given to me by a chef-instructor in the mercantile marine long before the war.

Cover well-washed rice with salted cold water to a depth of three fingers above it and boil for 9 minutes. When the boiling water tends to rise trickle a little cold water in to arrest it. Test the grains by biting—if there is no really hard kernel but still a firm centre give it another half-minute. Drain well. This can be done early and the rice reheated when required. Turn the cold rice into a non-stick pan, gently stir to break up lumps, cover and heat through gently: it may seem dry but there will be enough moisture to generate heat for the purpose.

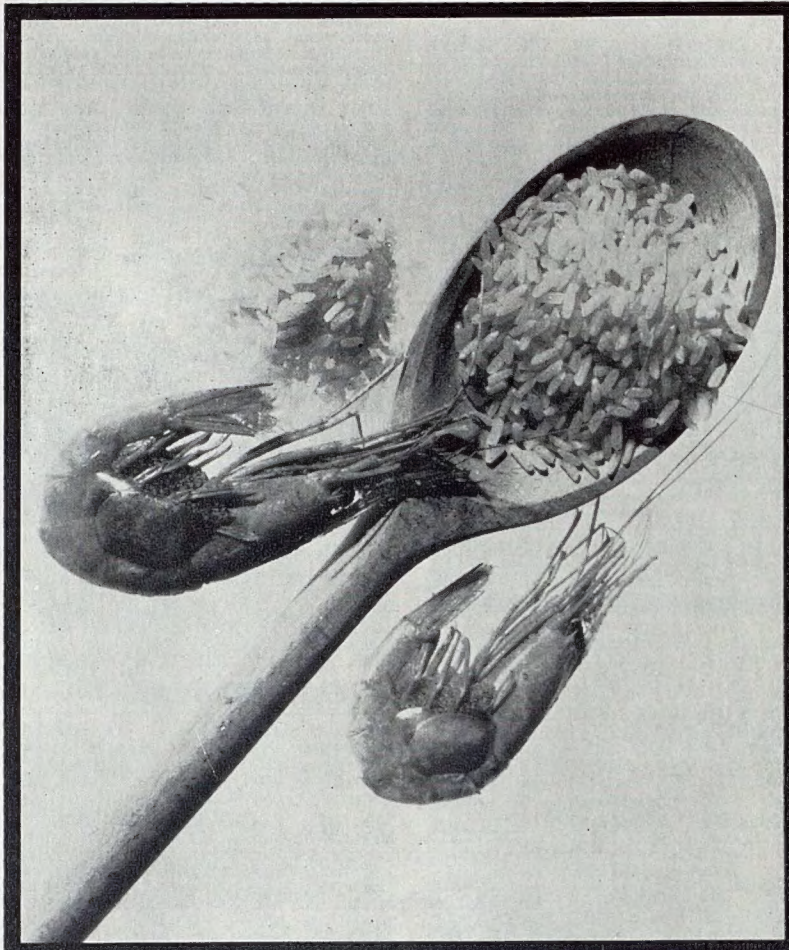
If you wish to add peas and red sweet peppers to liven the colour (if serving with a white fricassée, say) do so now. Cook a small packet of frozen peas as directed but in a little less time. Drain, add to the rice with warmed slices of pimento, season and add a little vegetable oil to glisten the mixture.

For *fried* rice which goes well with fried fish, heat 1 or 2 tablespoons of peanut oil or butter in a non-stick pan adding the boiled rice and breaking the lumps as before. Toss the rice about to colour it, add a handful of cooked peas, an ounce or two of shelled shrimps and, if you have it, some thin strips of cooked ham. Mix well, season, heat through and serve.

For *pilaffs* and *risottos* barely colour a finely chopped small onion in an ounce of butter. Add 8 oz. of Carolina or Patna rice and shake it over a medium heat until it looks chalky. Turn the mixture into a casserole and add a meagre pint of

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hot fish or chicken stock (depending on the meat served), cover and bake at 375° F or gas mark 5 for 17 or 18 minutes when the rice should be cooked, each grain separate. Blend in a generous ounce of butter.

Quantity: depends mainly on the family's capacity, but 4 to 6 ounces of rice should give four good servings.

With pilaff rice serve SCALLOPS NEWBURG STYLE. Wash two scallops for each person removing the orange tongue, the black intestinal lines and the outer rims. Dice the white part and poach for 5 minutes with the tongues covered with fairly dry sherry in a small pan. Lift out and keep warm. Add $\frac{1}{2}$ pint double cream to the sherry and simmer to thicken, add the scallops and heat through. A fillet of sole into 1 inch strips and poached with the scallops makes a pleasant addition.

Also try MUSSELS IN POULETTE SAUCE. Scrape, wash and open two quarts of mussels as for MOULES MARINIÈRE: boil them for a minimum of 5 minutes, tightly covered, in a small glass of dry white wine with a *bouquet garni* added. Strain the stock, boil to reduce, add $\frac{1}{2}$ pint double cream stirring it into the sauce

off the heat. Add the shelled mussels and heat through. Serve with the pilaff rice.

Risottos lend themselves to many variations—fish, meat, poultry and vegetables such as mushrooms. This is a basic CHICKEN RISOTTO for 4. First cover a good pinch of saffron with 2 tablespoons of warm stock. Melt an ounce of butter in a strong pan or iron casserole and fry an ounce of shin bone marrow and a finely chopped small onion until translucent.

Next, discard any dark bits of marrow and add well picked over Italian rice, not washed but rubbed in a clean cloth. Stir until the rice takes on the faintest tinge of cream. Add a pint of well-seasoned chicken stock and the strained saffron water. Cover and simmer for 20 minutes, tasting and correcting seasoning.

If necessary add a little more liquid—the rice should be nicely moist but not wet.

Stir into the rice a breakfast cup of small pieces of cooked chicken heated through in a little butter and serve immediately. As a variant scallops and mussels (cooked as above) could be added.

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